

esprit orchestra

Alex Pauk music director and conductor



97 . 98

15th anniversary season

un, deux, beaucoup

Jane Mallett Theatre, St. Lawrence Centre
Sunday February 22, 1998

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97 . 98 season
15th anniversary season

programme

Sunday February 22, 1998
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un, deux, beaucoup

Guest Artists

Elizabeth Turnbull, mezzo-soprano
Fujiko Imajishi, violin

Un, deux, beaucoup.
1994

Eric Morin
(Canada)

Pesma
for mezzo-soprano and chamber orchestra
1996

Ana Sokolovic
(Canada)

C Section
for violin solo and chamber orchestra
1996

Chris Paul Harman
(Canada)

INTERMISSION

eternal silence. . . infinite spaces
1997 world premiere ¹

Jeffrey Ryan
(Canada)

Soundbites
1997 world premiere ²

Roger Bergs
(Canada)

¹ commissioned by Esprit and made possible
through the financial support of



² commissioned by Esprit and made possible
through the financial support of



Tonight's concert is being recorded for broadcast on CBC Radio Two, 94.1 FM:
Two New Hours (Sunday March 8 at 10:05 p.m.) and *In Performance* (listen to
CBC Radio Two for date and time).

Pesma
Ana Sokolovic

Ponovo je belo
Titra u ritmu
Necije davno izgubljene muzike
I neodoljivo doziva

To je kao kada zaustavis vreme
Ili kao kada ono zaustavi tebe

To je kao kada uronis
Svoja ledena stopala
U vreo, mlad, suvi pesak
I kada uzivas u suncu

I mislis nista

Jer to je muzika

White, again
Vibrates within the rhythm
of someone's long lost music
and inevitably calls forth

As when you stop the motion of
time
or when time stops your own

As when you plunge
your icy feet
in the young dry burning sand
and revel in the sun

You think nothing

Music, again

Ana Sokolovic

*Pesma was written in Serbian and
translated from French by
Marc Hyland*

Un, deux, beaucoup.
Eric Morin

Begun shortly after my first encounter with the European spectralist aesthetic – notably the early works of Gérard Grisey – *Un, deux, beaucoup* represents a number of ideas conveyed by this new musical philosophy. Rather than simply adopt the style, and put together a pastiche, my intention was to assign these recent discoveries an original role at the heart of this composition, my first for large ensemble.

An important guiding principle in the composition of *Un, deux, beaucoup* was the domain of sound as circumscribed between sinusoidal sound – a simple unique frequency – and white noise – all the frequencies audible by the human ear heard simultaneously. I assigned to each of the work's seven sections one of three points on the sound/noise axis – sound (simple, relaxed, sinusoidal, harmonic, steady); noise (complex, tense, white noise, dissonant, chaotic, multiphonic) and their mediating point (melodic, periodic). Each section is also assigned a principle instrument, whose lowest pitch defines the harmonic spectrum employed to organize the melodic and harmonic material.

The title refers implicitly to the three parts on the sound/noise axis. In addition, one, two and many

eternal silence . . . infinite spaces
Jeffrey Ryan

are the only numbers used by an African tribe (whose name, unfortunately, I no longer remember). In contrast to their system, is the uncanny use of astronomically large numbers in Westernized societies. That these enormous numbers centre around the disastrous financial problems of certain states or the fantastic profits of many banks is no accident, for their growth ends only with the blindness, degradation and division of being, of individuals and of communities.

But the essential, the immutable, is elsewhere: One, two, many. . .
Me, you, us . . .

Eric Morin

Un, deux, beaucoup won first prize at the 12th National CBC Young Composers Contest (orchestra category) and second prize of The Sir Ernest MacMillan Awards at the 1996 SOCAN Young Composers Competition. In 1997 it was chosen as first recommendation in the under-thirty category at the International Rostrum of Composers in Paris. It has been performed by the National Arts Centre Orchestra, under the direction of Mario Bernardi; by the Orchestre Symphonique de Quebec, under the direction of Anthony Rozankovic; and by the Orchestre du Conservatoire de Montréal, under the direction of Raffi Arménian.

Le silence éternel de ces espaces infinis m'effraie (*the eternal silence of these infinite spaces frightens me*) is the title of an etching by the French symbolist Odilon Redon. Charles Darwin's theories of evolution had recently been published, challenging a fundamental belief in creationism, the role of the Church in people's lives, and even the very existence of God. Redon's image explores this evolutionary theme. He depicts a proto-human at the top of a peak in a barren wasteland. It is clearly about to rise from all fours to assume an upright position; at the same time its face is raised heavenward, looking towards the sun, but the sun is obscured by the clouds. The figure is completely alone. Evolution has replaced salvation.

eternal silence . . . infinite spaces is inspired by this image, and musically explores the possibility of reaching out to heaven and finding nothing there. As our deepest-held beliefs are shattered by the utter silence of nothingness, our breath sharpens and our hearts pound in our ears. In a terrible moment, time comes to a grinding halt. Profound terror is transformed to panic in a macabre dance, which then turns to emptiness and loss as the world we once knew drifts forever out of reach.

eternal silence . . . infinite spaces was

commissioned by Esprit with the financial assistance of the Laidlaw Foundation.

Jeffrey Ryan

C Section

Chris Paul Harman

C Section was commissioned by the CBC in 1994 and was premiered in May, 1996 by violinist David Stewart with the Manitoba Chamber Orchestra.

The work, about twelve minutes long, is divided into three movements of vastly unequal length.

The first movement's duration is little more than two minutes. Here, a single melodic line in the solo violin, freely embellished with microtones, is used to project a series of 'icy' textures in the orchestral violins and woodwinds.

The second movement, barely lasting forty five seconds, is a short chorale for muted orchestral strings.

At nine minutes, the third movement carries the bulk of the work's development and momentum. A continuous, often violent, line in the solo violin serves as a kind of framework around which an ever-evolving series of gestures and textures are constructed by the orchestral strings, and the concertino-like woodwind quintet.

The title of this work is a metaphor

for the occasional necessity of human intervention in the creative process.

Chris Paul Harman

Soundbites

Roger Bergs

A year or so ago, I was teaching a class of high-school age students the structure and history of the Schumann *Piano Concerto*. The first movement of this work lasts about fifteen minutes, and I explained (without an iota of proof, of course) that for nineteenth-century audiences, a quarter-hour for a single section of a musical work was not considered unusual or excessive. However, my best efforts to the contrary, after about four minutes of listening, most eyes had begun to glaze over.

We live in an age in which a television newscast has eight seconds to get our attention before we engage our remote controls, and in which the winner among competing visions is no longer the most wise, but that which can be most comprehensively articulated in one sentence. In other words, the sound bite reigns.

So I pondered what effect this current facet of human conditioning has upon listeners of serious music, particularly in light of the fact that Esprit Orchestra had commissioned me to write a fifteen minute orchestral work. I began by wondering what the musical equivalent of a

sound bite might be, and how musical information of that sort might fit into the context of a piece of nineteenth-century length.

In *Soundbites*, there are five short musical ideas – each about twenty five seconds long – which begin the piece, and upon which the remainder of the work is based. First is an aggressive rhythmic full-orchestra flourish; second comes a wide-ranging string melody; third is a pair of duets between trumpets and horns; fourth is a sort of laughing figure in the woodwinds; and fifth, the percussion and harp join a few soft winds in a slow expressive melody.

The rest of the work is effectively a set of variations, or more accurately a fantasy, on these five themes – the ‘sound bites.’ It unfolds in this way: The initial presentation of the five ideas is followed by a section in which those ideas are developed in a fairly rational way, that is, using conventional developmental techniques. After a few minutes of this, things begin to ‘melt’ and logic – conventional metrical and performance techniques – gives way to the irrational, to passages that attempt to reach deeper into the subconscious. The subconscious does its work, and as we approach the end, versions of the original sound bites recur; but they are clearly transformed, and appear more focussed and serene than they originally did.

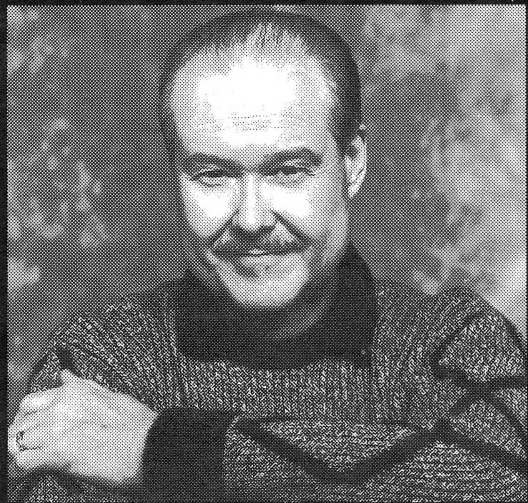
The musical format here really parallels the way in which the human psyche processes information, whether that information be the depth of the Schumann *Piano Concerto* or a cheap local newscast. We are given information and our rational mind kicks it around for a while. Our subconscious mind attacks it, digests it, and spits up a transformed version of it; now it is no longer outside information, but internal knowledge.

So *Soundbites* is really a piece about the way we learn – how information becomes a part of us. Yes, there are short sound bites in it, but our effective enjoyment of this piece relies on our ability to see how these short parts behave in a much larger context. I trust that your listening efforts will be rewarded.

Soundbites was made possible through the financial assistance of The Canada Council for the Arts.

Roger Bergs

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Fujiko Imajishi violin

Violinist Fujiko Imajishi, winner of both the Toronto Symphony and Montreal Symphony Young People's Concerto Competitions, came to Canada after graduating from Japan's Toho University. She has studied with Lorand Fenyves, Rugiero Ricci, Franco Gulli and members of the Hungarian Quartet.

Imajishi has performed as a soloist with the Toronto Symphony Orchestra, the Montreal Symphony Orchestra, Atlantic Symphony and the CJRT Radio Orchestra.

She has a vast range of experience in all aspects of music and was a member of the Toronto Symphony Orchestra for a number of years. She performs with the Saito Kinen Festival Orchestra, under the direction of Seiji Ozawa, and in 1993 performed works for solo violin and chamber orchestra by the world-renowned Witold Lutoslawski, with the composer conducting.

Imajishi is currently Concertmaster of the National Ballet Orchestra and Esprit Orchestra, and in addition to a long association with New Music Concerts, she also performs with the string quartet ACCORDES.

Elizabeth Turnbull mezzo-soprano

Elizabeth Turnbull's reputation as a mezzo-soprano is growing throughout the United States and Canada. She is a winner of the Metropolitan Opera Competition, a North American finalist in the International Bernstein Song and Oratorio Competition and a recipient of a Canada Council Career Development Grant. At the 1997 Ravinia Festival, she collaborated with pianist/conductor Christopher Eschenbach in Brahms's *Songs for Piano, Mezzo and Viola*, and performed a programme of rare Schubert lieder with pianist David Owen Norris.



photo: André Leduc

Fujiko Imajishi
violin

Roger Bergs composer

Turnbull performed as Mercedes in Dallas Opera's *Carmen* last year, and returned this season as The Third Lady in *The Magic Flute*. She will perform this role with Berkshire Opera as well. Also in 1998, she will sing Mozart's *Requiem*, Mendelssohn's *Elijah* and Beethoven's *Ninth Symphony*, in Hamilton, Edmonton, Toronto and Vancouver. The historic Trinity Church will be the scene of her New York City concert debut, and this year she also debuts with Virginia Opera as Gertrude in *Romeo and Juliette*.

Among her many Canadian appearances are performances with the Aldeburgh Connection in Toronto, Toronto's New Music Concerts, the Edmonton Symphony and the Elora Festival. In 1996, she performed the world-premiere performance of John Rea's *Alma & Oskar* with tenor Richard Margison and Esprit Orchestra, and that same year performed the world premiere of Victor Davies *Revelation* with the Winnipeg Symphony, Bramwell Tovey conducting.

Turnbull is a founding member of the Bach Consort of Toronto. Her recordings with this ensemble are available at record stores throughout Canada.

Roger Bergs is a musician of diverse talents and activities. In 1994, he completed his Master of Music Degree in Composition at the Juilliard School in New York, where he studied with composer John Corigliano. His Bachelor of Music degree in Composition was earned at Wilfrid Laurier University in Waterloo, where teachers included Gary Kulesha, Glenn Buhr and Rodney Sharman. Upon graduation he was awarded the WLU Alumni Gold Medal in Music. His musical education began at the Royal Conservatory of Music in Toronto, where he received his Associateship degree in Piano Performance in 1988. He has also received the Fellowship and Associ-



Elizabeth Turnbull
mezzo-soprano



SOCAN FOUNDATION COMPETITIONS

May 1, 1998 is the deadline for two national competitions sponsored by The SOCAN Foundation.

SOCAN Awards for Young Composers

Prizes totalling \$17,500 are available to composers under 30 for works for full symphony orchestras, chamber ensembles, electroacoustic music, solo or duet compositions and choral works.

Gordon F. Henderson/SOCAN Copyright Competition

A \$2,000 prize is available for an essay dealing with copyright law as it relates to music. The competition is open to law students who are Canadian citizens or landed immigrants.

Brochures containing competition rules and application forms are available from the Foundation or any SOCAN office.

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ateship degrees from the Royal Canadian College of Organists, winning the prestigious Willan Scholarship twice.

Bergs's compositions have been performed by such ensembles as the Edmonton and Winnipeg Symphony Orchestras, the Composers' Orchestra, the Hannaford Street Silver Band, the Festival Winds of the Festival of the Sound (Parry Sound) and the Galatea Ensemble (New York), as well as by such soloists as James Somerville (horn), Alain Trudel (trombone) and Jan Overduin (organ). He has been awarded composition prizes in competitions sponsored by the Winnipeg Symphony Orchestra, SOCAN, CAPAC, PROCAN, Contemporary Showcase (Toronto) and The Canada Council.

In addition to his work as a composer, Bergs has taught Composition and Music Theory at New York's Juilliard School, Mohawk College in Hamilton, and at the North Toronto Institute of Music. He currently teaches Composition and Organ privately. Other musical activities have included a wide variety of arrangements, the preparation of musical documentaries for National Public Radio in New York, and the editing of the orchestral score for the concert performance of the silent film *The Battleship Potemkin*.

He is in his first year as conductor of Concertsingers of Toronto, has been serving as organist and Choir

Director of Knox Presbyterian Church in Toronto, and, for the past three years, has been conductor of La Classica Women's Chamber Choir of Brampton.

Chris Paul Harman composer

Chris Paul Harman was born in 1970 in Toronto, where he studied classical guitar, cello and electronic music with Barton Wigg, Alan Stellings and Wes Wraggett respectively. His works have been performed across Canada by the Edmonton Symphony Orchestra, the Windsor Symphony, the Winnipeg Symphony, the National Arts Centre Orchestra, the National Youth Orchestra, the Composers' Orches-



Roger Bergs
composer

tra, Esprit Orchestra and l' Orchestre de Chambre de Radio-Canada.

Among Harman's many commissions are works for guitarists William Beauvais (*December*) and Sylvie Proulx (*The Swan that Died in Darkness*), violinists Jacques Israelievitch (*Partita for Solo Violin*), oboist Lawrence Cherney (*Concerto for Oboe and Strings*), the Festival of the Sound (*Euthanasia*), Continuum (*Spectra* plus a recent chamber work), the National Arts Centre Orchestra (*"Let Me Die Before I Wake. . ."*) and the Société Radio-Canada (*Adagio*). In addition, the Canadian Broadcasting Corporation has commissioned his *Sonata for Viola and Piano*, *String Quartets No. 1*, and *No. 2*, *Irisation*, *Theme and Variations* and *Globus Hystericus*, which served as the test piece in the piano category of the CBC's 1993 National Competition for Young Performers.

Current commissions include a new work for the Guelph Spring Festival for string ensemble and a chamber piece for Montreal's SMCQ. In 1986, Harman became the youngest finalist ever in the CBC Radio National Competition for Young Composers. He became that competition's youngest Grand Prize winner in 1990. *Iridescence*, for which he won the Grand Prize, was subsequently awarded first prize in the under-thirty category at the 1991 International Rostrum of Composers in Paris. At the 1994 Rostrum Harman's *Concerto for*

Oboe and Strings was chosen as a Recommended Work in the General Category for composers of all ages. Since then, both works have been broadcast in over twenty countries.

Iridescence, which was recorded by Esprit on its 1994 CBC Records compact disc (*Iridescence*, SMCD 5132) was nominated as Best Classical Composition at the 1995 JUNO awards.

Most recently, Harman won the 1998 Canadian Composers Competition, awarded at the Winnipeg New Music Festival in January. He won for his work *Blur*.

Eric Morin composer

Born in Montreal in 1969, Eric Morin became interested in contemporary music at the age of seventeen, fascinated both by the secrets of its composition and the methods of its construction. Following some of his own, independent approaches to writing music, Morin succeeded in having composition recognized as a main discipline at the high school level, studying with Michel Tétrault at the Cégep de St-Laurent.

After a year of study with Michel Longtin at the University of Montreal, he joined the Conservatoire de Musique du Québec in Montreal, studying with Gilles Tremblay and receiving his Diplôme

d'études Supérieures in composition, analysis and writing, with a Prize of Distinction in composition. From 1996 to 1997, Morin spent time in France, studying with Gérard Grisey at the Conservatoire National Supérieur de Musique et Dance de Paris.

In 1996, he was invited to compose a work for chamber ensemble as part of the Young Composers' Workshop organized by Toronto's ArrayMusic. He has also received, among others, a commission for an electroacoustic soundtrack for Shakespeare's *Macbeth*, directed by Suzanne Lantagne, and a soundtrack for Richard Brouillette's full-length documentary *Trop c'est assez*, which received the 1996 Chalmers Prize for best Canadian documentary.

Widely recognized for his talents as a composer, Eric Morin has received support in the form of awards and grants from The Canada Council, Quebec's Conseil des Arts et des Lettres and the Fondation de soutien aux arts de Laval.

Morin currently lives in Paris.

Jeffrey Ryan composer

Born in 1962, Jeffrey Ryan graduated from Wilfrid Laurier University's Faculty of Music in 1984 with an Honours Bachelor of Music Degree and the Gold Medal in music. After earning a Master's degree in

composition from the University of Toronto, he went on to receive his Doctor of Musical Arts degree in music composition from the Cleveland Institute of Music in 1995, where he studied with Donald Erb. Ryan is an Associate Composer with the Canadian Music Centre and an affiliate of SOCAN and the American Composers Forum.

Ryan's varied catalogue includes art song, choral music, chamber ensemble and orchestral works, and his compositions have been heard across Canada as well as internationally, including performances in New York, Cleveland, Milwaukee and Jerusalem. His music has also been heard broadcast on CBC Radio and National Public Radio. Commissions include works for the Cleveland Orchestra, Esprit Orchestra, the Windsor Symphony, and Cleveland Concert Opera, and have been supported by such organisations as The Canada Council, the Ontario Arts Council and the Laidlaw Foundation. His music has been performed by such groups as the Toronto Symphony Orchestra, Toronto's Composers' Orchestra, the June in Buffalo Chamber Ensemble, and by several art song teams and chamber ensembles.

Ryan has served as visiting guest composer at the Strings of the Future festival in Ottawa, and at Ohio's Bowling Green State University's New Music and Art Festival. He was in residence with the Windsor Symphony during its

1996/97 season as the The SOCAN Foundation's Composer in the Community. While there, he co-hosted the Canadian Music Festival and the Canadian Classics concert, and gave various talks and seminars in the Windsor area. He now serves as composer-advisor for Music Toronto, and recently joined the Royal Conservatory of Music/North York Board of Education's *Learning Through the Arts* programme as a collaborative artist.

Ryan's *Ophélie* received its Canadian premiere in 1997 with soprano Monica Whicher and the Toronto Symphony Orchestra. Performances this season include the world premieres of *Prologue: Two Households* (with Cleveland Concert Opera/Singers' Club of Cleveland) and a new work for the Windsor Symphony. Performances also take place in Brandon, New York, Ohio, and Tennessee.

Also active in the popular music field as a performer and arranger, Ryan performs regularly as keyboardist and vocalist with the Toronto-based, Celtic-rooted *Mary Knickle Band*.

Ana Sokolovic composer

Ana Sokolovic was born in Belgrade, Yugoslavia in 1968. She studied composition with Dusan Radic at the University of Nova Sad and at the University of Belgrade with Zoran Eric. She has re-

cently received her Master's Degree from the University of Montreal under the direction of leading composer José Evangelista.

Sokolovic's repertoire consists of works for orchestra, piano, as well as several chamber pieces. She has received commissions from Ensemble Contemporain de Montréal, the Société de Musique Contemporaine de Québec and the dance company Brune. In 1995, she was a two-time winner in SOCAN's Young Composers Competition, and in 1996 she represented Canada at UNESCO's International Rostrum of Composers in Paris.

Sokolovic lives in Montreal and is an Associate Composer of the Canadian Music Centre.



Jeffrey Ryan
composer

Alex Pauk Conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years and then continued his studies in Europe and Japan, at Tokyo's Toho Gakuen School of Music.

In the early 1970s, Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. While there, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto and was its first conductor.

Pauk returned to Toronto again in 1980, and in 1983 founded Esprit Orchestra.

In his role as Esprit's Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has led to Esprit's commissioning of over thirty five Canadian composers. Along with his careful attention to programming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education and outreach programme.

Pauk was Co-chair for the 1984 ISCM World Music Days held in Toronto and Montreal. In 1986 he was Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty five concert works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others.

He has also composed for film, television, radio and music theatre.

esprit orchestra

Alex Pauk music director and conductor

violin I

*Fujiko Imajishi concert master**

Jayne Maddison

concert master (February 22)

Anne Armstrong

Paul Zevenhuizen

Ronald Mah

Sheldon Grabke

Louise Pauls

violin II

Dominique Laplante

James Aylesworth

Michael Sproule

Corey Gemmell

Maya Deforest

viola

Douglas Perry

Valerie Kuinka

Angela Rudden

cello

Elaine Thompson

Maurizio Baccante

bass

Tom Hazlitt

Robert Speer

flute/piccolo

Douglas Stewart

Christine Little

oboe

Lesley Young

Karen Rotenberg (and English horn)

clarinet

Max Christie

Richard Thomson

bassoon

Gerald Robinson

William Cannaway

horn

Gary Pattison

Miles Hearn

trumpet

Stuart Laughton

Raymond Tizzard

trombone

Robert Ferguson

percussion

Blair Mackay

Trevor Tureski

piano

Andrew Burashko

harp

Erica Goodman

* Fujiko Imajishi is among this evening's featured soloists, performing Chris Paul Harman's *C-Section*, for solo violin, woodwind quintet and strings.

esprit gratefully acknowledges the following
for their support of the 1997/98 season.

Acknowledgements

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We acknowledge the support of The Canada Council for the Arts which last year invested \$17.8 million in music throughout Canada.



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97 . 98
15th anniversary season



esprit orchestra
Alex Pauk music director and conductor

Dutch Treat

Sunday March 29, 1998

8:00 p.m. (7:15 pre-concert talk)

Jane Mallett Theatre, St. Lawrence

presented by  **RHÔNE-POULENC**

guest artists

Rivka Golani, viola (Canada)

LOOS (Holland)

Peter van Bergen, tenor saxophone
Gerard Bouwhuis, piano
Paul Koek, percussion

composers

R. Murray Schafer (Canada)

Concerto for Viola and Orchestra 1997 world premiere*

Guus Janssen (Holland)

Verstelwerk 1996

Guus Janssen (Holland)

Passevite 1994

Bernd Alois Zimmermann (Germany)

Antiphonen 1962 for viola and 25 instrumentalists

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Rivka Golani's performance is presented by **Borden & Elliot**

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Head Electrician
Head Carpenter
Property Master
Sound Operator
Theatre Technician
Flyman

Chris Root
Reg Taylor
Kevin Clark
Jason Macrie
Doug Parker
Jim Earls

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Latecomers will not be admitted until a suitable break in the performance or intermission. This is done at the discretion of House Management. The use of photographic equipment, personal stereos or recording devices is strictly prohibited by law in this theatre. Please check them with House Management. The St. Lawrence Centre does not accept responsibility for lost or stolen articles.

